



# “dear Emily” in Western Australia

Former Prime Minister Julia Gillard, in her misogyny speech on 9 October 2012, was not the first to react to men allegedly putting down women’s activities. A century ago, English designer and artist C R Ashbee – his business damaged by low-priced competition from amateur women artists – condescendingly referred to them as “dear Emily”. Here Dr Dorothy Erickson examines the work of Western Australian women artists and shows that they were far from incompetent.

## 1

‘MH after JA’, *View from Mt Eliza*, watercolour. “dear Emily” on a painting expedition overlooking Perth Water in the 1870s. The ‘JA’ was probably John Absolon. Collection: Royal Western Australian Historical Society, Perth

## DOROTHY ERICKSON

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In the 19th century, the only sanctioned career path open to gentlewomen was marriage. A woman was expected to be the poet Coventry Patmore’s “Angel in the House” – a refining influence on the man who had to venture forth into the increasingly industrialised and “contaminating” commercial world. Girls were educated from the cradle to undertake social duties

as gracious hostesses. If they did not marry, they remained dependents upon their fathers and suffered stigmatisation, as they were considered not to have done their duty. Unmarried gentlewomen without adequate family support usually had to become governesses or teachers, passing on the skills such as languages, needlework and art that they had learnt themselves.

Society’s attitude was enunciated by English designer Lewis F. Day (1845–1910) in 1881 when he wrote in the *Magazine of Art*:<sup>1</sup>

It is one of the pressing questions of our time ... How shall poor gentlewomen support themselves? ... The real source of their distress and trouble is in the prejudice ... that a man is degraded by allowing his daughters to work for their own living.

So when there was an overabundance of women in the British population, the men who footed the bills began to think that perhaps the gentlewomen ought to be able to earn a living. Setting up an art studio became a respectable and eventually fashionable occupation, primarily favoured by the daughters of lawyers, doctors, artists and the clergy. Even Princess Louise was a sculptress of note.

A few strong-willed individuals continued their careers after marriage, but it was considered humiliating for the husband if the wife's work was sold for more than pin money. Those works that were sold were often underpriced, undervalued, and undercut the work of professional craftsmen such as the members of the Guild of Handicraft – so much so that in 1908 leading Arts and Crafts designer Charles Robert Ashbee (1863–1942) and other craftsmen derisively called the amateur artists in England “dear Emily”.<sup>2</sup>

Western Australia at the turn of the 19th century had some very proficient ‘dear Emilys’ who, as in England, were drawn from the progressive circles and the social elite. Most of these women were newcomers to the colony who, in the normal course of events, would not have considered migrating to such an isolated outpost. They came to join family members drawn to a colony in the middle of a gold boom, having escaped the world-wide depression of the 1890s. A few, such as Margaret Hamersley (Lady Forrest), Deborah Drake-Brockman (who became Lady Hackett, Lady Moulden then Dr Buller-Murphy), Henrietta Strickland and Alice Chidlow were from old established Western Australian families.

The women's movement, combined with a craft revival, had encouraged the artists to expand beyond their traditional art forms of embroidery and painting, so

the products of their studios were diverse and included pottery, china painting, leatherwork, pyrography, woodcarving and metalwork. Marie Tuck, Florence Fuller, Eva Benson, May Gibbs, Kate O'Connor, May and Helen Creeth, Louie Benham, Amy Heap, Kitty Armstrong, Annie Andrews, Elizabeth Owtram, Daisy Rossi, Flora Le Cornu (later Mrs Landells), Janie Craig and Annie Dorrington, set up professional studios in Perth, while Ann Augusta Knight set up her studio in Albany. They were the “Angels in the Studio” – but that is another story.

The newcomers found a capital that had begun to bloom with new buildings and even amenities in advance of older centres. In 1902, an enchanted traveller, May Vivienne, wrote of Perth:

... beautifully situated, and one cannot fail to be charmed with its picturesque and lovely surroundings. ... a handsome and prosperous city, with noble buildings on all sides, electric light, tram cars, beautiful parks around it, and yachts dancing on the broad waters of the Swan River.<sup>3</sup>

The citizens concerned themselves with local issues and looked toward the international arena. Now, indicative of Western Australia's financial significance, the world returned their gaze.

The gentlewomen from the upper echelons of society who set up home studios in the period 1880–1915 while continuing with their social duties included the Governor's wife Lady (Ethel) Bedford née Turner; the Premier's wife Lady (Margaret) Forrest née Hamersley; the major newspaper owner's wife Lady (Deborah) Hackett née Drake-Brockman; Marion Holmes wife of the WA Bank Manager; Bessie Rischbieth wife of a major industrialist; Pansy Francis daughter of a successful pearler; Henrietta Strickland and Alice Chidlow daughters of old Western Australian families; Mattie Furphy wife of foundry owner Sam Furphy; and Bunbury lawyer's wife May Walker. There were many others but the fruits of their labours have not yet been uncovered.

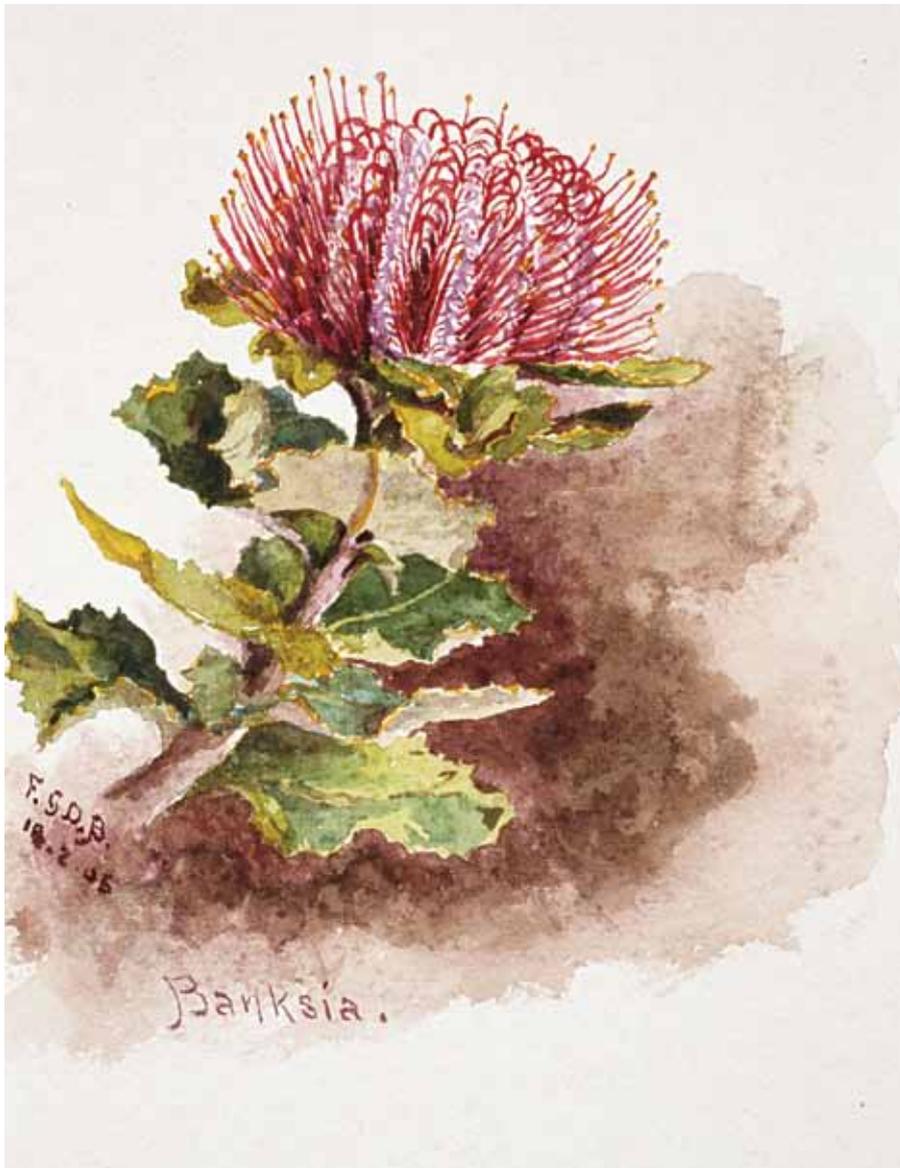


2

Lady (Ethel) Bedford, photograph

A number joined the Western Australian Society of Arts, formed in 1896 by the members of the Wilgie Sketch Club together with the new architectural fraternity in the colony. The aim was “...to advance Painting, Sculpture, Architecture and Kindred Arts in the colony.”<sup>4</sup> Its first president was Bernard Woodward, curator of the new Museum and Art Gallery. The second was Frederick Williams, head of the Technical Art School, who in 1900 proposed that the society enlarge the scope of future exhibitions to “... include such work of artistic merit as embroidery, woodcarving, art needlework, designs for silver and gold work, ceramic and hammered ironwork.”<sup>5</sup> This catered to the female members. They held design competitions in conjunction with the annual exhibition and these were open to non-members in “order to cultivate a taste for art”.<sup>6</sup>

Perth was still a very British society, with social pressure against married women having careers. However by 1911, Western Australia had more professional women supported by more servants per head of population than elsewhere in Australia.<sup>7</sup> Servants



allowed a greater proportion of local women the time to pursue careers or engage in artistic activities (**plate 1**).

Vice-Regal patronage encouraged the amateur artists. From 1902 to 1909 the Governor of Western Australia was Sir George Bedford, a competent and enthusiastic artist. His wife Ethel (1848–1913) was a painter of the unusual Western Australian wildflowers (**plates 2–3**). She exhibited watercolours of wildflowers with the WA Society of Arts in 1908. The Batty Library holds 47 of her wildflower paintings and some of her husband's landscape paintings. The Bedfords were followed by the Stricklands. Lady (Edeline) Strickland was a keen student of art history so there was encouragement from the highest levels to engage in art.

The unique flora of the colony attracted considerable local interest. Wildflowers, of which there are over 14,000 endemic to Western Australia, have always been identified as a particularly Western Australian subject. A long tradition of painting them has endured. This is not merely a legacy of the 19th-century interest in botany but an assertion of local identity. They are depicted in metalwork and featured strongly in watercolour sketches, illuminated addresses, china painting, embroidery, woodcarving and textile design.

Wildflower paintings were always prominent in the entries for the international exhibitions, such as those of 1886 in London, 1899 in Coolgardie, 1900 in Paris (**plate 4**) and 1902 in Glasgow (**plate 27**). It provided a sense of identity, for Western Australians new and old were entranced by the unique flora.



Sectional View of Timber Court. Paintings of wild Flowers by Lady Forrest.

### 3

Ethel Bedford, *Banksia coccinea*, watercolour. Collection: State Library of Western Australia 8854P

### 4

Inside the Western Australian pavilion at *L'Exposition Universelle, Paris, 1900*. This photograph shows the display of wildflowers painted by Lady Forrest. Collection: State Library of Western Australia 606.944

This interest was led by Margaret Forrest, the Premier's wife, who went on painting trips with Marianne North and Ellis Rowan and whose work was exhibited at the Paris and Glasgow exhibitions as was that of Dircksey Cowan, Gertrude E. Ford, Etta Finnerty, country painters Mrs E. Hardey of Geraldton and Mrs W. C. Thomas of Albany, and the professional women painters May Creeth, Annie Dorrington and May Gibbs.

Margaret Elvire Hamersley, later Lady Forrest (1844–1929) had the traditional upbringing of a girl of her class (plate 5). She was born in France to Anne Louise Cornelius, an Anjou princess who was born in the Tuileries Palace in Paris, and Edward Hamersley, a wealthy landowner descended from English royalty. The family returned to his property "Pyrton" at Guildford in Western Australia in 1850 and Margaret was educated by her parents and governesses. Painting excursions were a regular occurrence. In 1876, after her father's death, she married surveyor John Forrest (1847–1918) who was to become the first premier of Western Australia, knighted KCMG in 1891, GCMG in 1900, and the first Australian-born Baron – Baron Forrest of Bunbury – in 1918. She was a hostess, confidante, counsellor and frequent traveller with her husband, the most powerful man in Western Australia from 1890 until his death in 1918.

Margaret had a room set aside as a studio in her home "The Bungalow" in Perth where she painted many of the



5

Margaret Elvire Forrest in evening dress, photograph

6

Margaret Forrest (1844–1929), *Diplolaena microcephala*, *Pityrodia hemigenoides*, *Stackhousia pubescens*, *Chamelaucium uncinatum*, *Verticordia grandis*, watercolour and gouache 1889, 53.9 x 37.6 cm. State Collection, Art Gallery of Western Australia



state's unique wildflowers (**plate 6**). She exhibited in the 1881 International Exhibition in Perth and was a founding member of the Wilgie Sketching Club, second president of the West Australian Society of Arts and in 1894 a foundation member of the Karrakatta Club, the first women's club in Australia. She won a special first class award for "WA Wildflowers in watercolour" at the 1899 Coolgardie International Exhibition and also exhibited at the Paris Exhibition of 1900 and the Glasgow exhibition of 1902.

When her husband went into federal politics in 1901 and much time was spent in Melbourne in a suite at the Grand Hotel, she had less time to paint but returned to it, after his death, in her studio in Cottesloe. Her paintings were used to illustrate at least two books. Margaret Forrest had been closely involved in the development of Kings Park, which was not far from her home and which at that stage was abundantly blessed with wildflowers that she could paint.

Another, much younger, woman from an old Western Australian family was Deborah Vernon Hackett (1887–1965) who became an international entrepreneur, welfare worker and writer but was also a china painter (**plates 7–8**). She was the third daughter of surveyor Frederick Slade Drake-Brockman, and his wife, the shipwreck heroine Grace Vernon Bussell. An individualist from an early age, she was one of the few girls educated at the boys' school Guildford Grammar,



**7**  
 Florence Fuller (1867–1946), *Portrait of Deborah Vernon Hackett* c. 1908, oil on canvas. Collection: National Portrait Gallery, Canberra, purchased 2005

**8**  
 Deborah Hackett (1887–1965), *Cowslip Orchid plate*, overglaze painting on porcelain, from a series painted early in the 20th century, 22.5 x 2.9 cm. State Art Collection, Art Gallery of Western Australia 1962/00C1, gift of Dr Deborah Buller-Murphy 1962



an intrepid rider, caver and later skier. In 1905 aged 18 and against family approval she married wealthy and influential lawyer and newspaper proprietor John Winthrop Hackett (1848–1916), forty years her senior.

The Hacketts took an active interest in the cultural life of Perth. As a Member of the Legislative Council, Winthrop Hackett was instrumental in the foundation of many public utilities. Deborah Hackett painted the local wildflowers and wrote a book *Australian Household Guide*. From 1906 she was a member and Patron of the WA Society of Arts. It is probable that she learnt china painting from the Misses Creeth; works of hers are in the collection of the Art Gallery of Western Australia. The couple travelled frequently and entertained lavishly until her husband died in 1916.

In 1918 she married Sir Frank Moulden, solicitor and Lord Mayor of Adelaide. In 1923 she established a syndicate to mine tantalite in Western Australia and she had interests in wolfram and beryl in Queensland and a pastoral company, Minilya, in Western Australia. She had acquired her interest and knowledge of geology from her father and was a force in promoting her mines internationally. She was a pioneer of air travel, chartering single-engine

aircraft to fly in the outback, and was a passenger on the first commercial flight from Australia to England.

Her second husband died and in 1936 she married Justice Basil Buller-Murphy and became known as Dr Buller-Murphy, having been awarded an honorary Doctor of Laws by the University of WA. She was a prominent society hostess in Melbourne and active in many charities. She published *An Attempt to Eat the Moon*, a book of Aboriginal legends, in 1958. Deborah was more than “dear Emily” – she was a *force majeure*.

Catherine Liddle (1856–1912), who married industrialist Robert Hesleden Binney in Tasmania in 1881, was a china painter of distinction who had been taught by Madame Borodic (**plates 9–10**). Catherine exhibited in the Tasmanian International Exhibition of 1891–2, winning gold and silver medals and a diploma. When she and her family arrived in Western Australia in 1898 she found she was unable to have her work fired and had to send it to the eastern colonies until May Creeth imported a kiln. A cup and saucer she painted was presented to Princess May, Duchess of York, in 1901 when the latter visited Western Australia. Catherine Binney exhibited with the WA Society of Arts in 1902 and 1903. When she died in 1912

## 9

Catherine Binney (1856–1912), *Plaque, Invergarry Castle*, porcelain overglaze enamel painting, 11.1 x 8.7 x 0.9 cm. State Art Collection, Art Gallery of Western Australia 1973/00C3, gift of Mrs M. I. Mason, 1973

## 10

Catherine Binney (1856–1912), *Cake dish*, porcelain overglaze painting, 5.05 x 21.9 cm. This was part of the suite exhibited in Tasmania. State Art Collection, Art Gallery of Western Australia 1912/00C8, gift of Mrs R. H. Binney

some of her painted china, a dessert set of four stemmed dishes and six plates, each individually painted with field flowers, cornflowers, wheat, poppies etc, was presented to the WA Museum and Art Gallery. It is presumed that these were some of the 20 pieces shown at the exhibition in Tasmania. Catherine signed her work “C: Binney”.

Another forceful young woman was Bessie Mabel Rischbieth née Earle (1874–1967), theosophical feminist, embroiderer, designer and maker of applied arts who was born at Burra, South Australia, the elder daughter of



Jane Anna née Carvoso and William Earle, teacher, farmer and mining surveyor. At an early age she went to Adelaide to live with her wealthy uncle William Rounsevell MP, a supporter of the *Married Women's Property Acts* (1883–4) and universal franchise. Politically aware from an early age, Bessie was educated at Miss Stanton's School in Glenelg, and at the Advanced School for Girls, Adelaide followed by private art training. On 22 October 1898 she married Henry Wills Rischbieth. They moved to Western Australia the following year where her husband had established Henry Wills and Co.

Bessie (**plate 11**) learned fine needlework and crochet from her mother. She joined the Western Australian Society of Arts with which she exhibited painted furniture from 1902, and later designs for fingerplates, repoussé copper and brass plaques and plates, portieres, piano cloths and other embroidery. An expert needlewoman, she was an examiner at the Perth Technical School for many years. In 1905 she enrolled at Perth Technical School under James W.R. Linton and passed design.

An admirer of Charles Rennie Mackintosh, whose work she had seen in magazines and on her travels, she ordered panelling and furniture in the Mackintosh-influenced Liberty style from London for her morning room, which she completed by designing and stencilling panels of stylised 'Glasgow' roses and making beaten-copper fingerplates and other fittings (**plates 12-15**). The elegant, stencilled inserts for the panelling were in



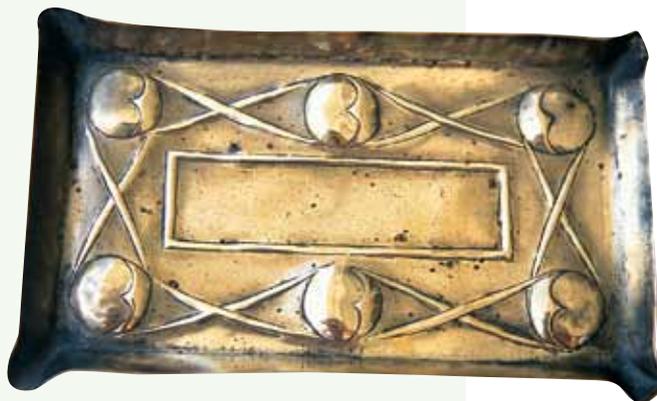
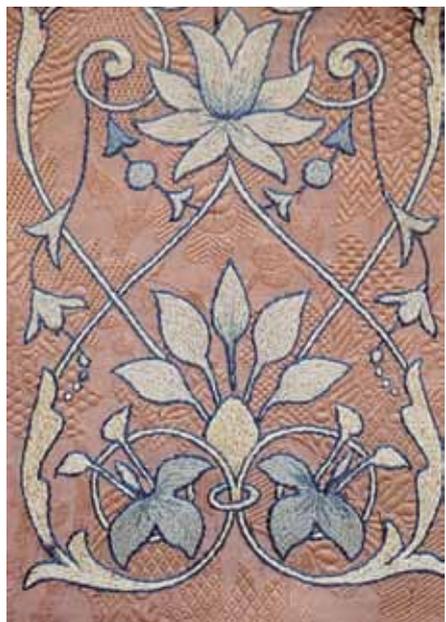
**11**  
Bessie Rischbieth's Morning room at "Unalla", Peppermint Grove WA, 1904. The panels with stencilled Glasgow roses inserted can be seen below the dado. Bessie had been in Glasgow in 1902 for the exhibition and was obviously impressed with the Mackintosh circle of designers

**12**  
Bessie Rischbieth (1874–1967), stencilled panel made for the Morning Room at "Unalla", her home in Peppermint Grove, 1904

**13**  
Bessie Rischbieth (1874–1967), embroidery Bessie made to replace the stencils c 1930s

**14**  
Bessie Rischbieth (1874–1967), repoussé card tray, brass c. 1904

**15**  
Bessie Rischbieth c. 1904, photograph





16



17



18

two shades of pink with turquoise leaves contrasted against a brown ground. This morning room was home to a group of her painter friends who included the teacher James W. R. Linton, Daisy Rossi, Florence Fuller, Kate O'Connor and her sister Bridget O'Connor (later Lady Lee Steere), who met there for weekly design discussion sessions.

The driving forces in her widely travelled life were social reform and the status of women. From 1909, she was involved with the Women's Service Guilds of Western Australia, a reformist feminist group, founded by Lady (Gwenyfred) James. She edited their magazine *The Dawn* from 1920–1947. This work involved her in many social issues to do with women and children and she became one of Australia's better-known feminists, particularly as the inaugural President of the Australian Federation of Women Voters, which she helped form in 1921; she held that position for 21 years. It was affiliated with the International Alliance of Women for Suffrage and Equal Citizenship, on whose board she served for 20 years. She received her OBE at Buckingham Palace in 1935. A well-known figure in Perth, she was active for environmental causes until just before

her death in 1967. Sir Walter Murdoch wrote in the preface to her book *March of Australian Women* "She has built for herself a name, which will live in the history of her country as the intrepid champion of a better-ordered society."

Painter, pyrographer, china painter and tireless charity worker Marion Holmes (née Genders 1856–1921) came to Western Australia in 1890 with her husband Henry Diggins Holmes, the Manager of the WA Bank. Marion Holmes (plate 19) was a foundation member of the Karrakatta Club and, like most of the others detailed here, part of the social elite. In 1891 she formed the WA branch of the Countess of Meath Ministering Children's League and was very much involved. However she had time for her art and won a second-class award in 'oil painting – landscape' at the Coolgardie International Exhibition in 1899.

She learnt china painting and pyrography from May Creeth and exhibited with the WA Society of Arts. Daisy Rossi reviewing the 1912 exhibition wrote: "In the painted china class there is a choice selection, though it is the work of only two entrants. Miss Higham has two painted vases and seven fruit plates with versions of fruits painted on them and Mrs H. D. Holmes has sent nine



19

16  
Marion Holmes (1856–1921), pyrography screen, 73.5 x 64.9 x .8 cm. Collection: Western Australian Museum CH1971.65

17  
Marion Holmes (1856–1921), pokenwork umbrella stand, 69 x 27.4 cm. Collection: Western Australian Museum CH 1971.63

18  
Marion Holmes (1856–1921), pokenwork panel of Erato, 79 x 22 cm. Collection: Western Australian Museum CH 1971.66a

19  
Marion Holmes, photograph

pieces (vases, teapots and plates) with one exception showing very pleasing work.”<sup>8</sup> These are probably those now in the collection of the WA Museum.

Mrs Holmes was an accomplished exponent of pokerwork, which she exhibited with the WA Society of Arts that same year. Several of her pieces are in the collection of WA Museum (plates 16-18).

May Walker née Carey (1876–1965), daughter of surveyor Thomas Carey, after whom the suburb Carey Park is named, and his wife Rosa Strickland was a painter and china painter. She lived in Bunbury but came to Perth for her art education commencing in the 1890s and continued with May Creeth after the latter arrived in 1898. May (plate 20) married solicitor John Lennard Walker in the late 1890s. They resided in a

house called “The Willows” in Bunbury where she was known as a gracious hostess. Her painting (plates 21–22) was a pastime for a childless woman.

Henrietta Strickland known as Etta (1879–1961) was a cousin of May Walker from the same old Western Australian family. Etta (plate 23) studied woodcarving under William Howitt at Perth Technical School in 1904. In 1906 she carved a sideboard, (plate 25) very much in Howitt’s style and exhibited it in the Women’s Work Exhibition of 1907, which was held in Perth Town Hall. It is possible that Howitt constructed the sideboard for Etta to carve, as Howitt’s entwined initials HW are carved into the interior of the door under “carved by E. Strickland.” She was of independent means, did not marry and died in 1961.

Amateur woodcarver Pansy Francis was born in Auckland, New Zealand and educated at boarding school at Longford in Gloucestershire, England (plate 24). The family came to Australia during the gold boom. Pansy was the unmarried daughter who helped run the household and was a good cook and keen gardener. Although a gentlewoman, she was not part of the social elite and did not feature in the social notes as did the other women detailed above. Pansy spent a few years with her father in Broome where he had pearling luggers.



**20**  
Greenham & Evans, *May Walker*,  
photograph, Perth, later 1890s

**21**  
May Walker, *Tuscan china jug* painted with  
the trigger plants called ‘Cow-kicks’, 1912-20

**22**  
May Walker (1876–1965), a set of orchids,  
which hung in her home “*The Willows*”  
in Bunbury, oil on board, each panel  
30 x 11 cm



In 1908 she passed a woodcarving exam at Fremantle Technical School. Over the years, Pansy Francis carved a very considerable number of pieces of furniture. The first works were panels carved in the classes, and then applied to furniture built to take them. Two examples of this type of work are the music cupboard in the West Australian Museum carved with Pan playing his pipes on the upper section and the inset panel of Pan's face on the door. A turn-of-the-century settle has pansies carved on it (**plate 26**). The WA Museum's jarrah stand is carved with kangaroo paw and other wildflowers.

Painter in oils and on silk Gertrude E. Ford (c.1873–1909) was the daughter of A. P. Ford, a surveyor in the Lands Department, who arrived from South Australia at the time of the gold rushes. She had been educated at Hardwicke College in Adelaide. Her brother George Ford was organist at St George's Cathedral; both died very young. In 1898 she exhibited oil paintings of fruit and a *Group of Native Flowers* with the WA Society of Arts. These were described by the critic 'Hermit' as small "though fairly well executed, wants modelling and vignetting." Despite this criticism she was selected to exhibit

**23**

Etta Strickland, c 1900. Photograph courtesy McKenzie's Auctioneers

**24**

Pansy Francis, photograph, courtesy of the family

**25**

Etta Strickland (1879–1961), *cabinet*. Photograph courtesy McKenzie's Auctioneers

**26**

Pansy Francis (1884–1973), *settle carved with pansies*, jarrah, 1908, 118.5 x 110.0 x 47.0 cm. Collection: Western Australian Museum

wildflower paintings in the Western Australian Pavilion of the Paris Exhibition in 1900, which were sent on to the Glasgow International Exhibition in 1902 (**plate 27**).

In 1901 she exhibited a lush still life of fruit and flowers with the WA Society of Arts and in 1905 and 1906 Miss Ford won prizes for lace making. In 1903 a painting of a church interior she exhibited was described as displaying "exhaustive care in the drawing, and a life-like representation of the soft colouring peculiar to the subject." This was entitled *Wherein*



23



24



25



26



**27**

*Western Australian wildflowers* at the Glasgow International Exhibition of 1902. Gertrude Ford's wildflower paintings are part of this display. Another amateur exhibitor was Dircksey Cowan daughter of James and Edith Cowan

**28**

Alice Jane Chidlow (1858–1914), *landscape*, oil on board. Private collection

*Thine Honour Dwells* and was illustrated in the catalogue. Another was *Anglican Cathedral*. It was possible she sketched or painted while her brother was practising on the organ. Her painting of the cathedral was presented to Bishop Riley.

Another painter from an old Western Australian family was Alice Jane Chidlow (1858–1914) whose family pioneered

the Northam area and after whom the settlement of Chidlows is named. Alice Jane was the youngest daughter of successful early colonist William Chidlow of “Springfield”, Northam and his wife Mary Woodward. After her parents’ death, Alice Jane lived with a sister in Pinjarra and then at Cottesloe Beach. Alice Jane never married,

travelled to Europe and probably studied overseas, as she spent some years abroad.

She was a competent painter in oils in the style of Constable (**plate 28**). She became a painter member of the WA Society of Arts and in 1903 exhibited oil paintings *Calm Cottesloe Beach*, *River Path*, *Near Cottesloe*, *Reflections*, *Study of Apples* and a watercolour of *A Storm*. She was a prominent member of the Children’s Protection Society and an energetic worker for the Liberal League. She died of an apopleptic stroke while nursing an ill sister.

Lisetta Vanzetti (1885-19??) was born at Padua, in Italy in 1885 to Domenico and Malvina, née Ricci. This was an old Albaredo d’Adige (Verona) family. Orphaned in 1895, she arrived in WA in 1902 with her sister Mathilde to live with her brothers Francesco, Carlo and Antonio who had arrived earlier to live with their uncle, mining entrepreneur Eugene Vanzetti who was at the time the richest man in Western Australia (**plate 29**).

She was a student at Perth Technical School where she studied embroidery with Loui Benham. She joined the WA Society of Arts and exhibited embroidery in the 1903 exhibition. In 1906 Lisetta won



the prize for needlework (plate 30). When Francesco forsook the artist's life and went farming, she moved with her brother and sister-in-law to Moora in 1912 and married in 1921.

We do not know about the rest of her life or the work of many of the other 'dear Emilys' whose names appear in catalogues, but gradually the stories of some are being uncovered and revealed. This is a contribution to that endeavour.

#### ACKNOWLEDGMENTS

I am grateful to the friends and relatives of these women who have supplied the portrait photographs, and interesting details and have allowed me to photograph works made by their relatives. Another of this group was Mattie Furphy who has been profiled earlier.

**Dr Dorothy Erickson** is an historian and practising jeweller with an international reputation. She contributes frequently to *Australiana* and has written many books on West Australian subjects. Her latest publication is *Inspired by Light and Land: Designers and Makers in Western Australia 1829-1969*.

#### NOTES

- 1 "The Woman's Part in Domestic Decoration", *Magazine of Art*, 1881 pp 462-3.
- 2 Alan Crawford, *CR Ashbee: architect, designer and romantic socialist*, Yale UP 2005, p 144.
- 3 May Vivienne, *Travels in Western Australia: Being a Description of the Various Cities and owns, Goldfields and Agricultural Districts of that State*. London, Heinemann, 1902, p 29.
- 4 Exhibition catalogue 1896.
- 5 *Western Mail* 7 Apr 1900, p 9.
- 6 "Socialites", *The Herald* 28 May 1901.
- 7 Robert Pascoe, *Peppermint Grove: Western Australia's Capital Suburb*. Melbourne, Oxford University Press, 1983, p 112.
- 8 *West Australian* 20 Nov 1912, p 8.
- 9 *West Australian* 7 Dec 1898, p 5.

#### 29

*The Vanzetti family*, 1906. Lisetta is on the left in the back row, photograph

#### 30

Lisetta Vanzetti (1885-19??), *embroidery* exhibited in 1906. This won the embroidery prize

